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many of these ornamental compositions are observed a remarkable knowledge of the true treatment of surface modelling, a just alternation of high or low relief, with a clear regard to its importance, and to the form of the vessel to which the ornamentation is applied.

The contours also of some of the smaller goblets have much affinity with larger Roman state-vessels in marble, e. g., one of the chalices reminds us especially of the celebrated vases with the four masks now in the Louvre. These masks are most skilfully executed in bold relief, and several heads and the whole figure of Minerva at the bottoms of the vessels seem to be almost detached from them and essentially alter the originally intended form. When such a round figure is found at the bottom of a vessel, its border appears like a frame in which the figure itself lies like a fruit, exhibiting the effect of the alto-relievo. If however there are applied to the exterior, or the bulbed part of a vessel, any forms not in harmony with the principal contour, this is a great fault and a proof of the decline of art. We may also discern this in the case of other ornaments, especially where an ill-applied naturalism mingles with the conventional treatment of the ornamentation.

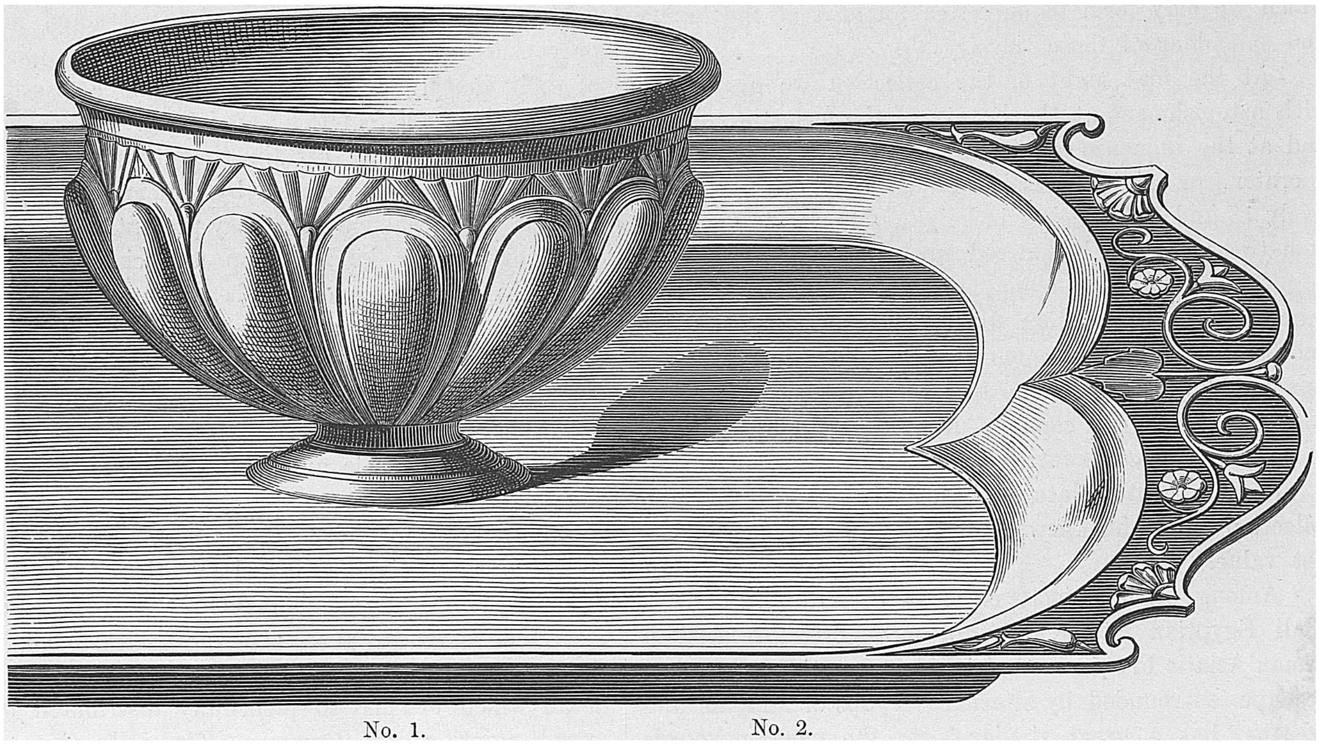
Both these faults are apparent in a small cup, so overloaded with lions' heads, vine-tendrils and other emblems that a noble simplicity of form is entirely sacrificed.

But indeed the skill of the artist in the treatment of silver in the time of Augustus is admirable. It is just here that the great difference is seen between wrought and cast metal. While, with the latter, an exact reproduction of the ornament according to the mould, is produced, the art-worker, with the former, has free scope for the display of his inventive genius or for the application of any improvement on the original. The monotony imposed by casting does not exist here, and in looking attentively on hammered work we discover always some new and charming feature or variety of the same original idea.

Most of the vessels were chiefly formed out of two sheets of silver, the intermediate space being filled with tin.

We have restricted ourselves to describing the most characteristic points of the ornamental treatment of this highly interesting discovery, and would refer for more ample information on the subject to the archæological reports of the Gœttingen Professors.

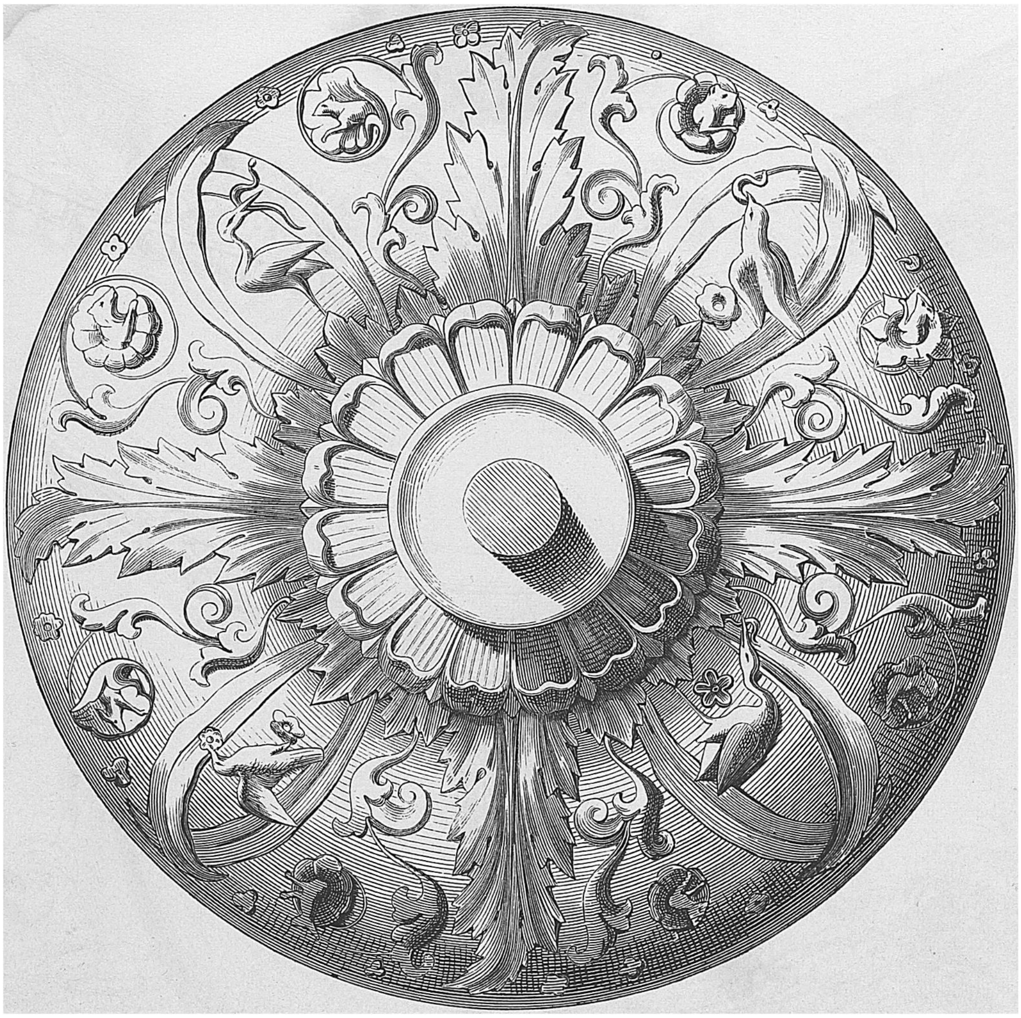
SPECIMENS OF ORNAMENTATION.



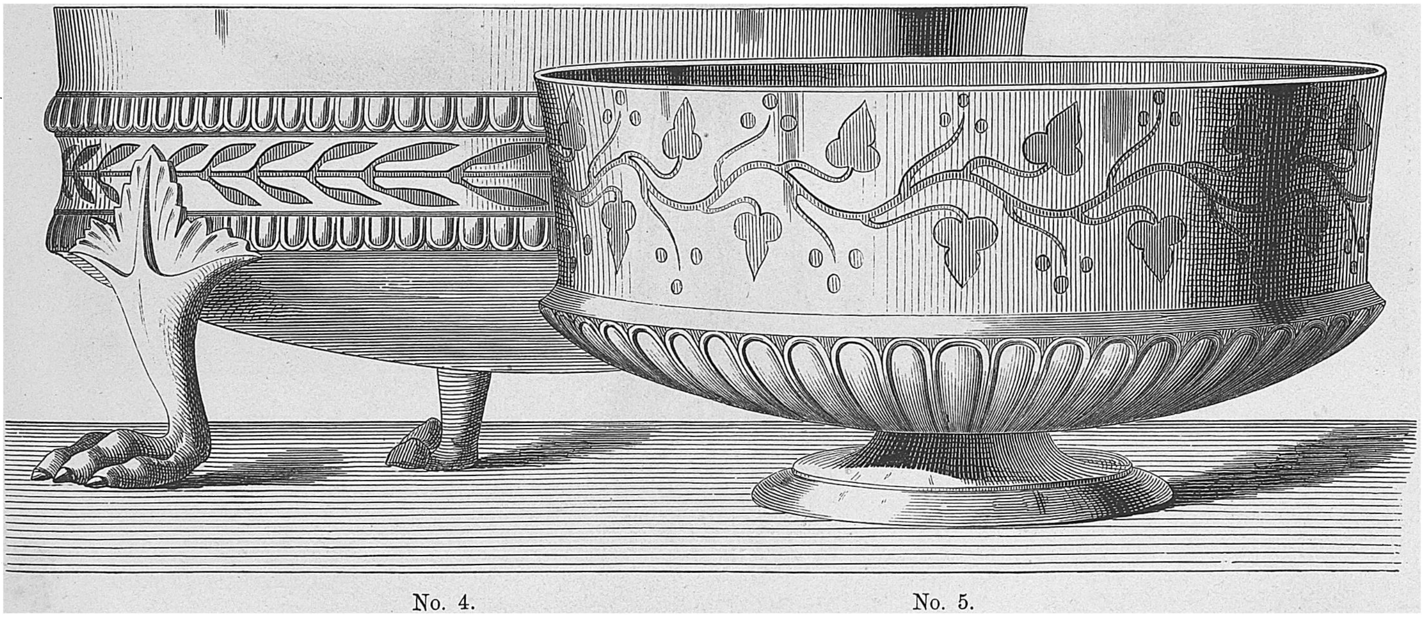
Nos. 1—10. Antique Silver Vessels discovered in Hildesheim (see Part 4).

No. 1. Salt-Cellar, being a counterpart to an Eggstand of similar style.

No. 2. Vegetable-Dish.



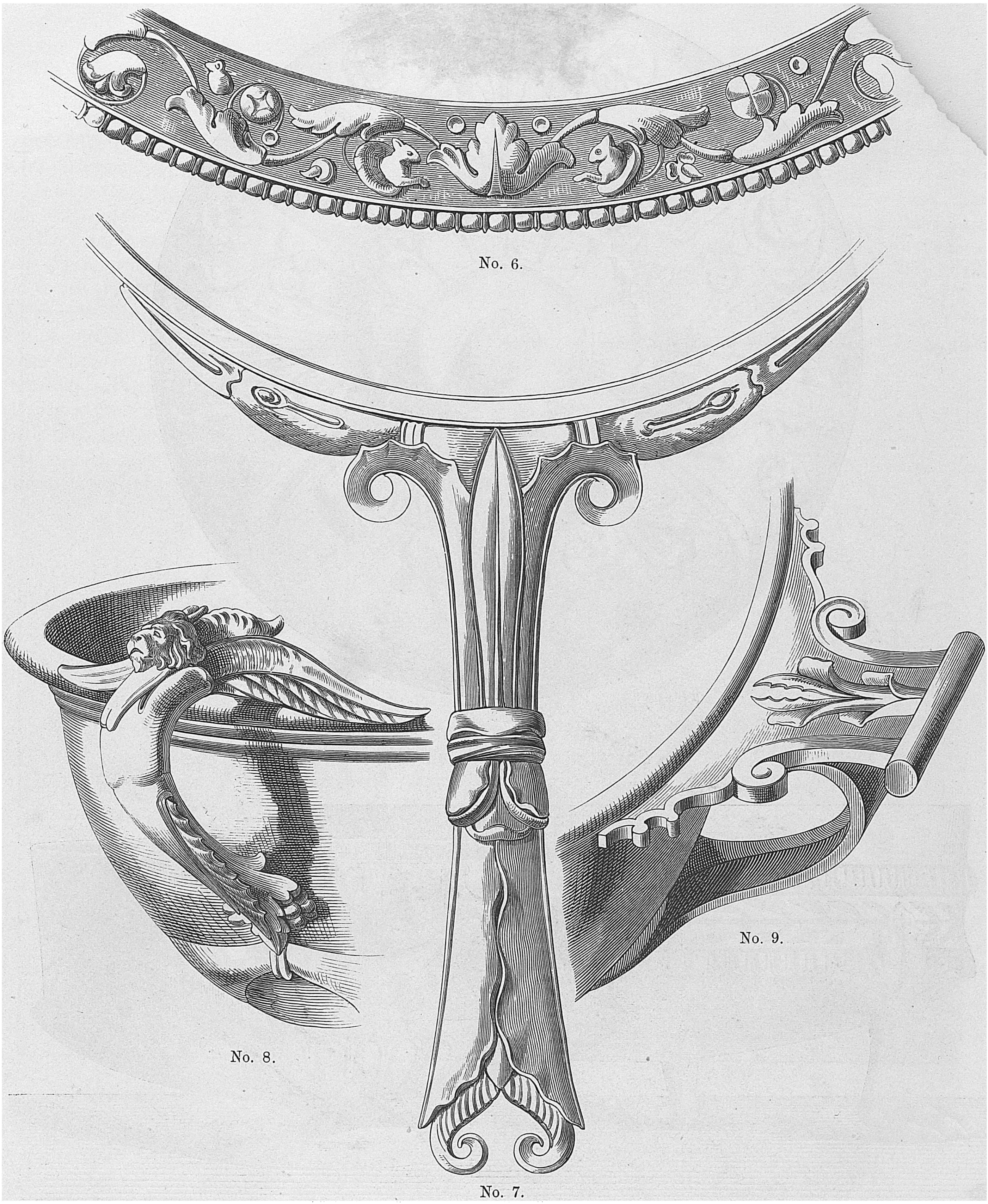
No. 3.



No. 4. No. 5.

No. 3. Plan of Bulbed Part of richly decorated Cup.

Nos. 4 and 5. Drinking Cups, in form of Craters, with ivy ornament in niello-engraving, the leaves being green enamel. Grecian and Roman Niello engravings are very scarce.

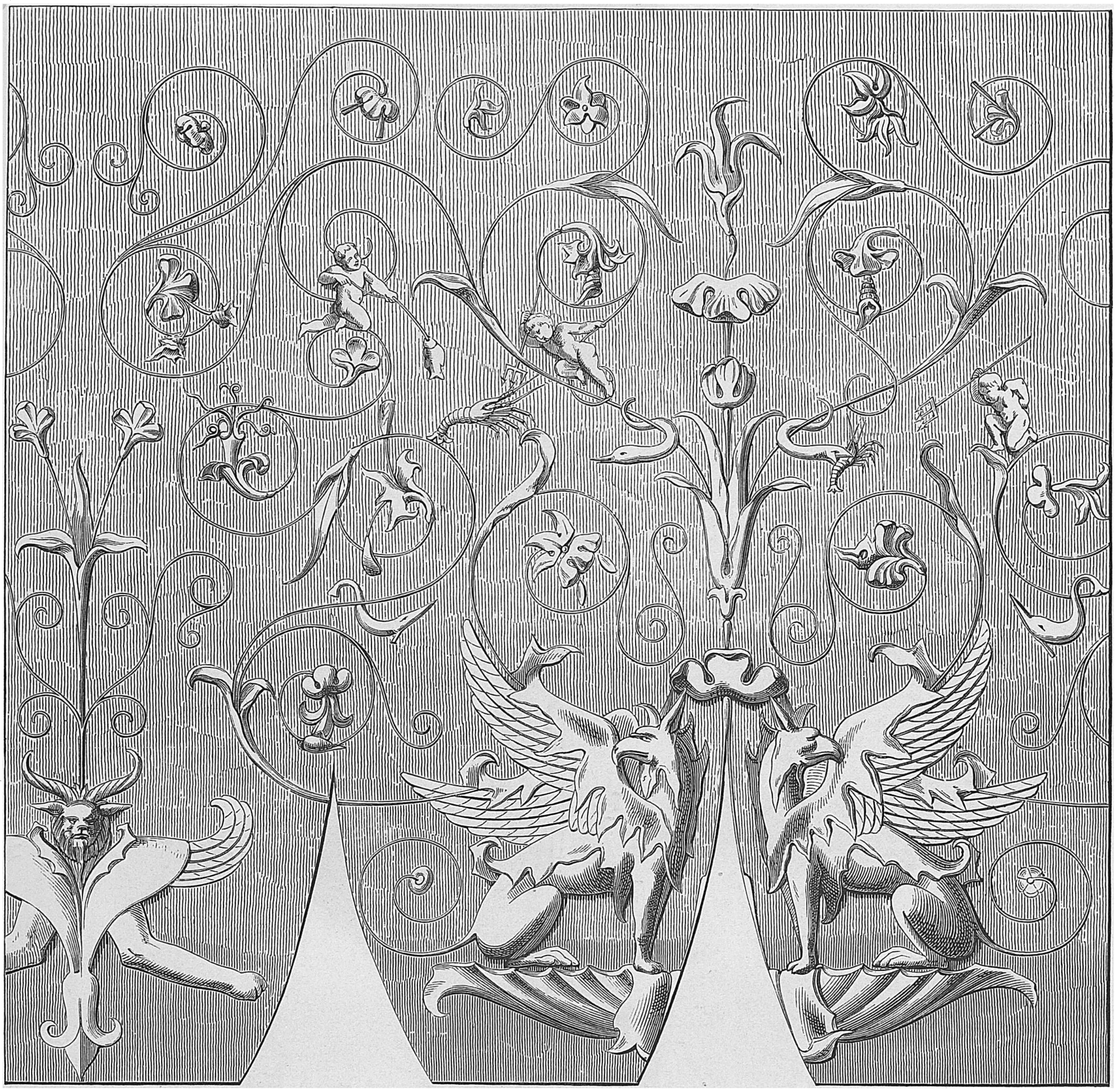

No. 6.
No. 8.
No. 9.
No. 7.

No. 6. Border of a round Plate.

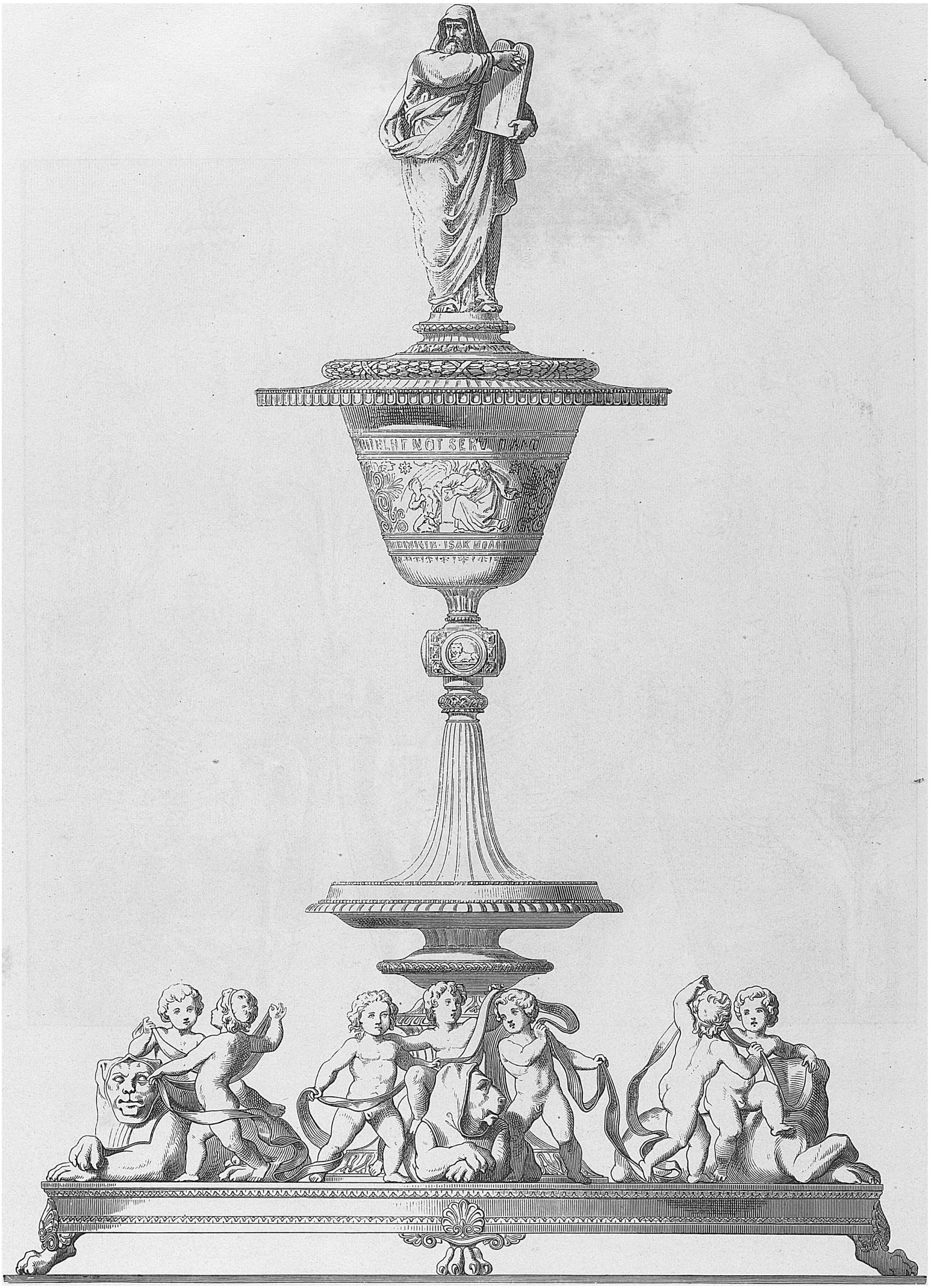
No. 7. Handle of a Metal Mirror or Pan.

No. 8. Cup Handle.

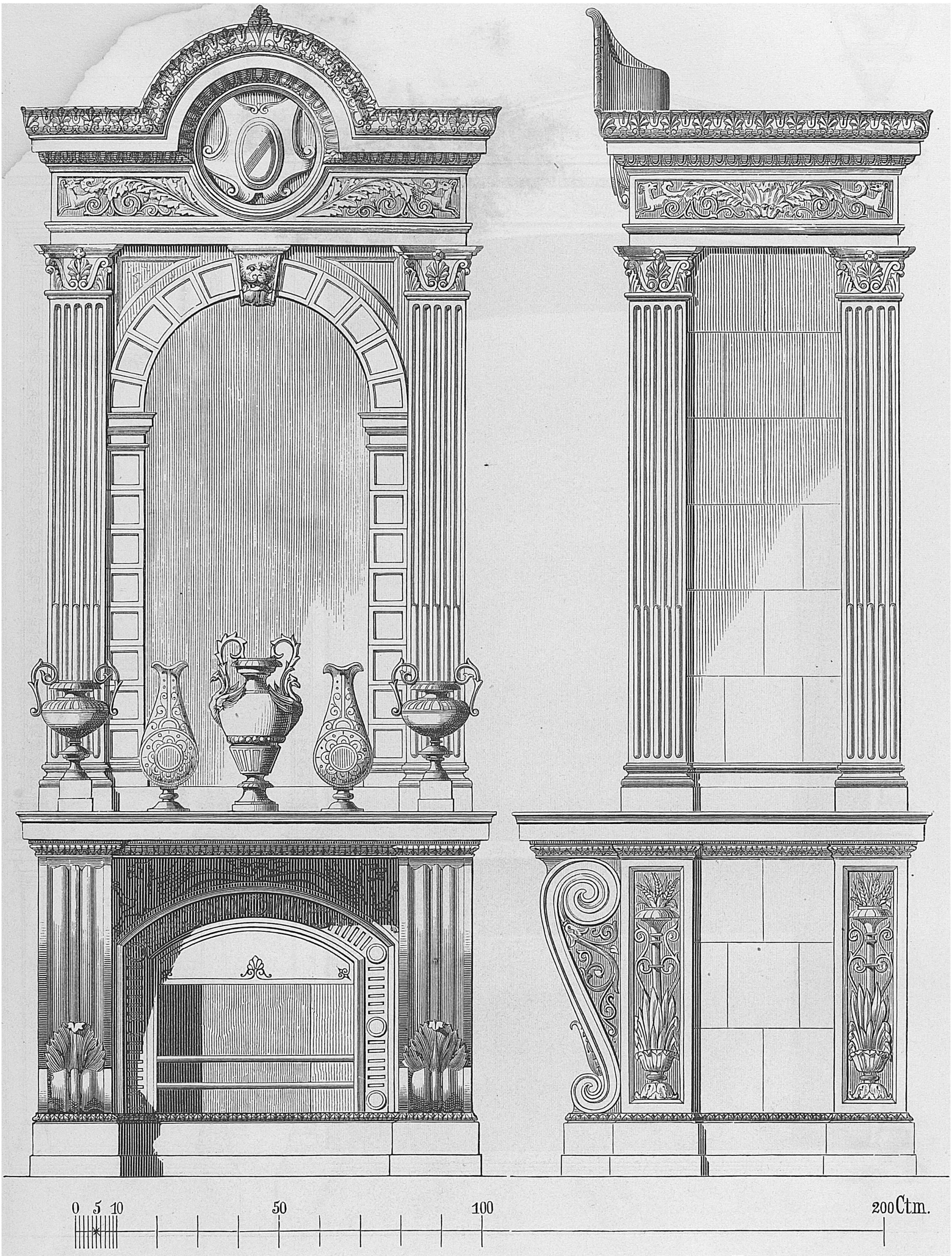
No. 9. Handle of plate representing Minerva (see No. 1 Part 4).



No. 10. Decoration of Bulbed Part of richly ornamented Crater.



No. 11. Presentation Cup in gilt silver for Mr. Noah Mannheimer, Chief-rabbin in Vienna.
Executed after the design of Mr. Th. Hansen, Archt.



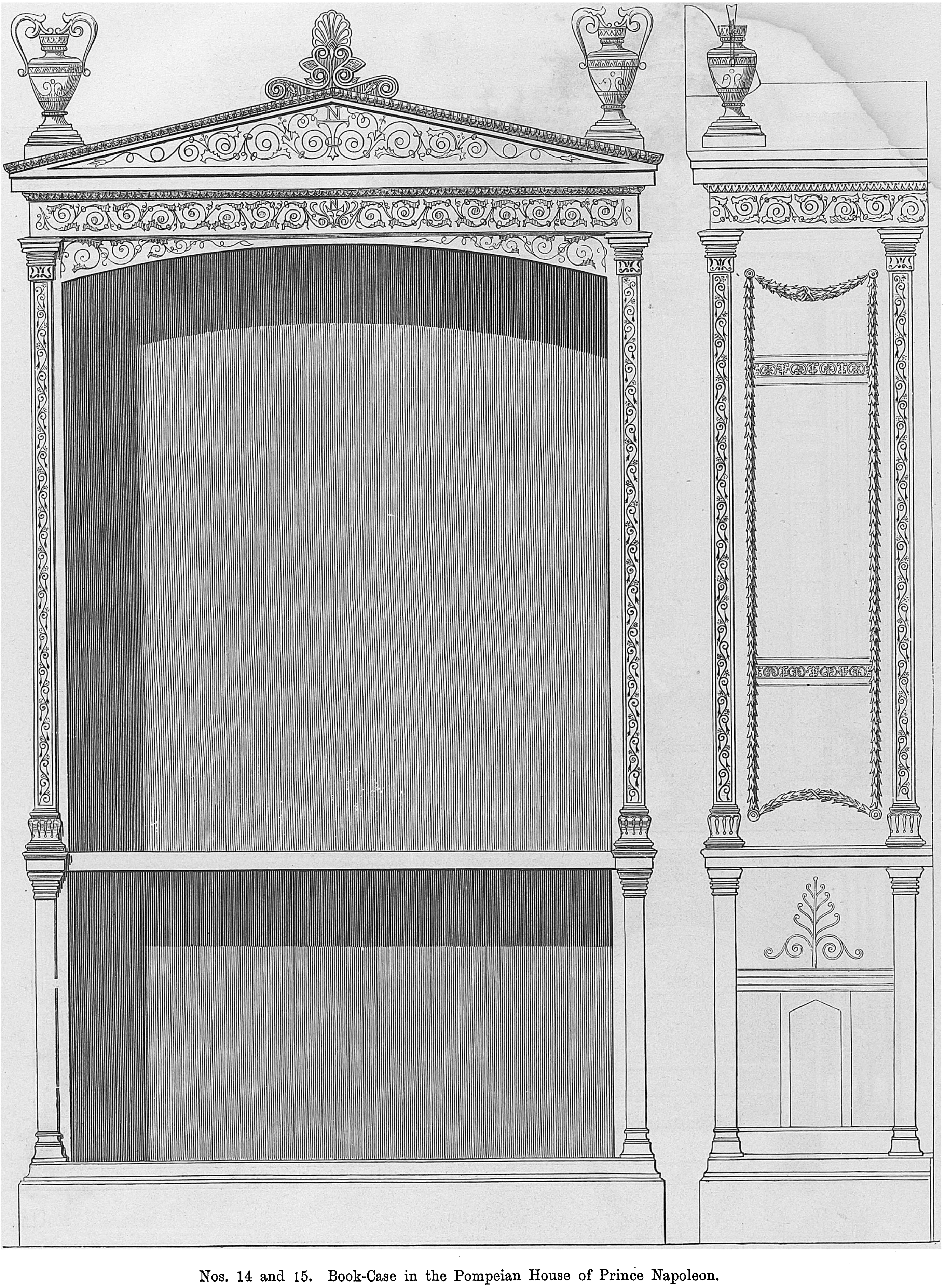
No. 12.

No. 13.

Nos. 12 and 13. Chimney-Piece; Front and Side Elevation.

Plinth, consoles, pilasters at the four corners, frieze and cornice terra-cotta with partial gilding of the ornament; slab, frame-work of pier-glass and tiles glazed earth; front of chimney-piece polished iron. For full-size details see No. 1 of Supplement.

Mr. J. Lundwald, Archt., Frankfort.

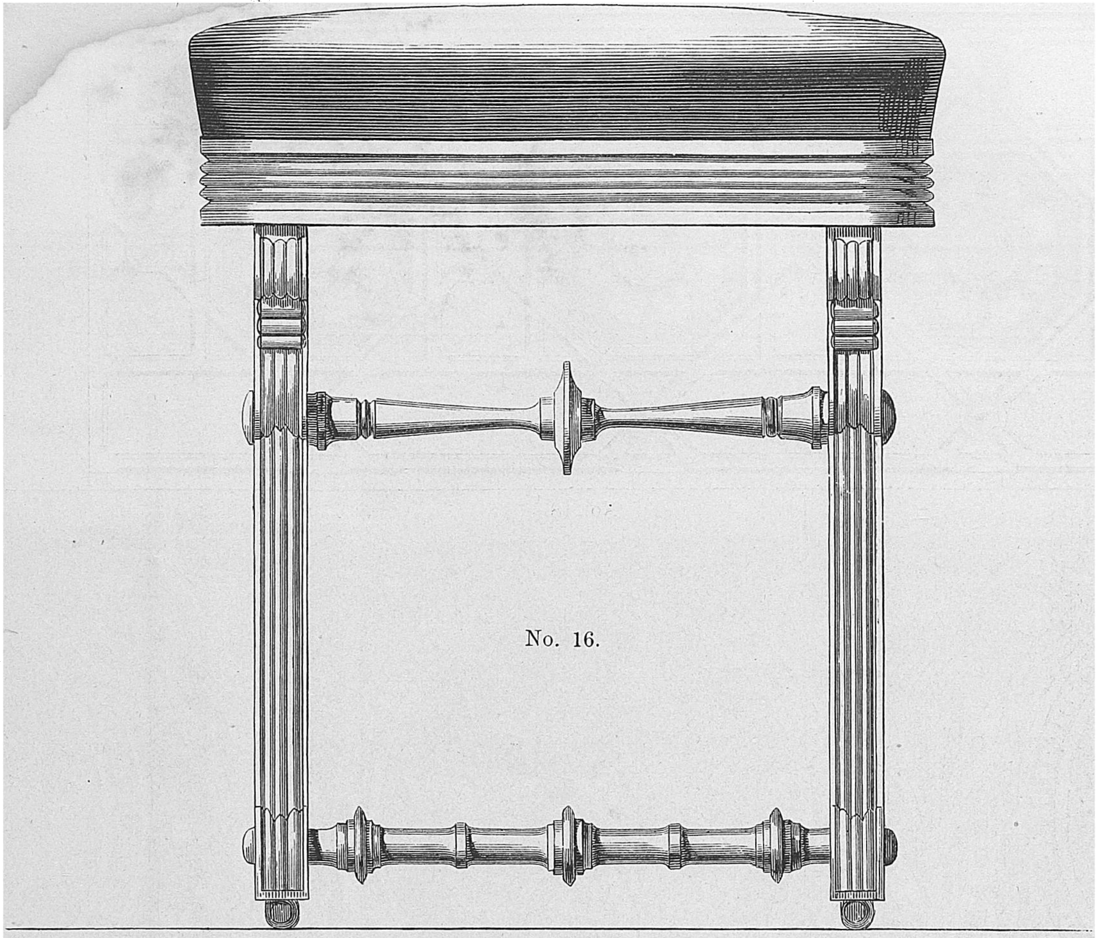


Nos. 14 and 15. Book-Case in the Pompeian House of Prince Napoleon.

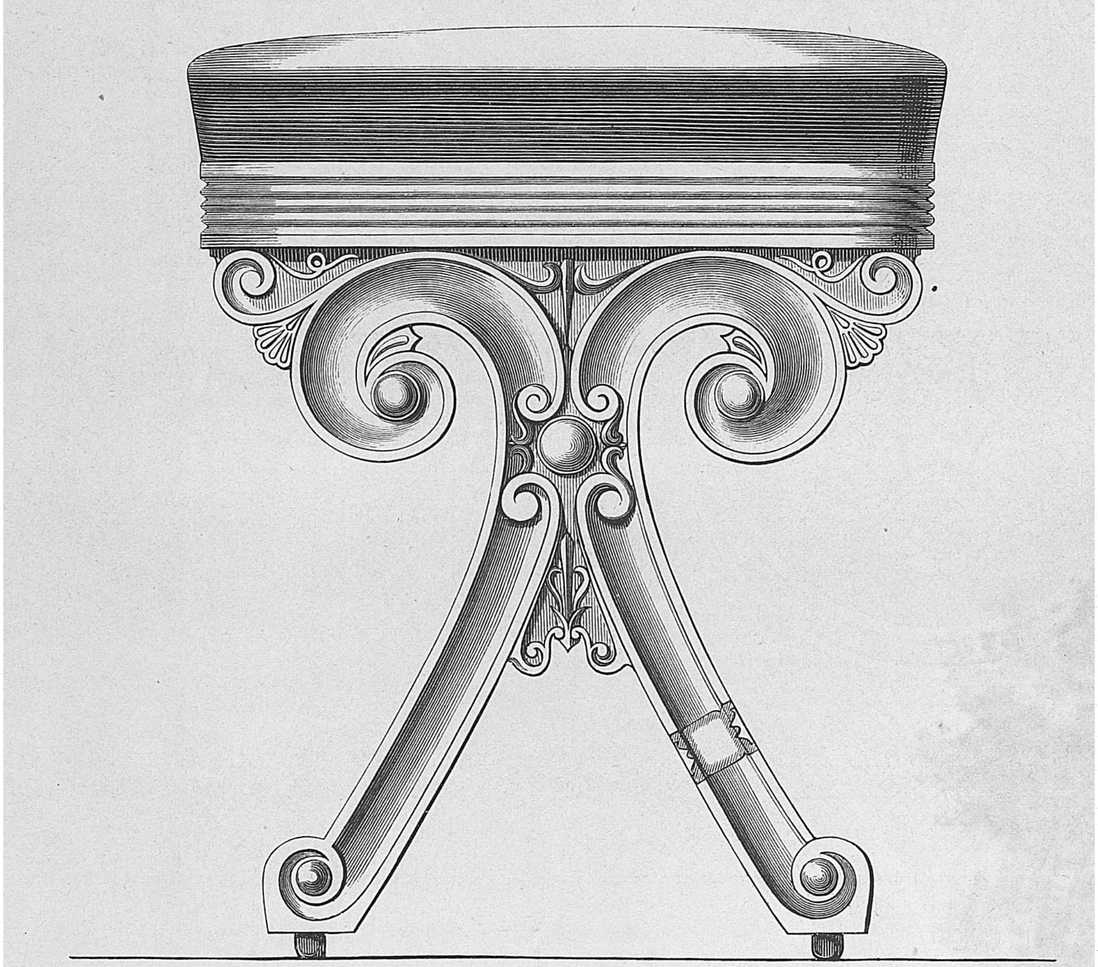
Plinth and pedestal black, with red ornament in front, red and green fillets on both sides; cornice, pilasters and frame work of upper part green, with red and gold arabesques, side elevation and back red, with green ornament; tympanum vermillon ground; acroteria, bases and capitals of pilasters picked out in gold; the corners being surmounted by two vases form the Prince's Collection.

For Details see No. 4 of Supplement.

M. Alfred Normand, Archt., Paris.

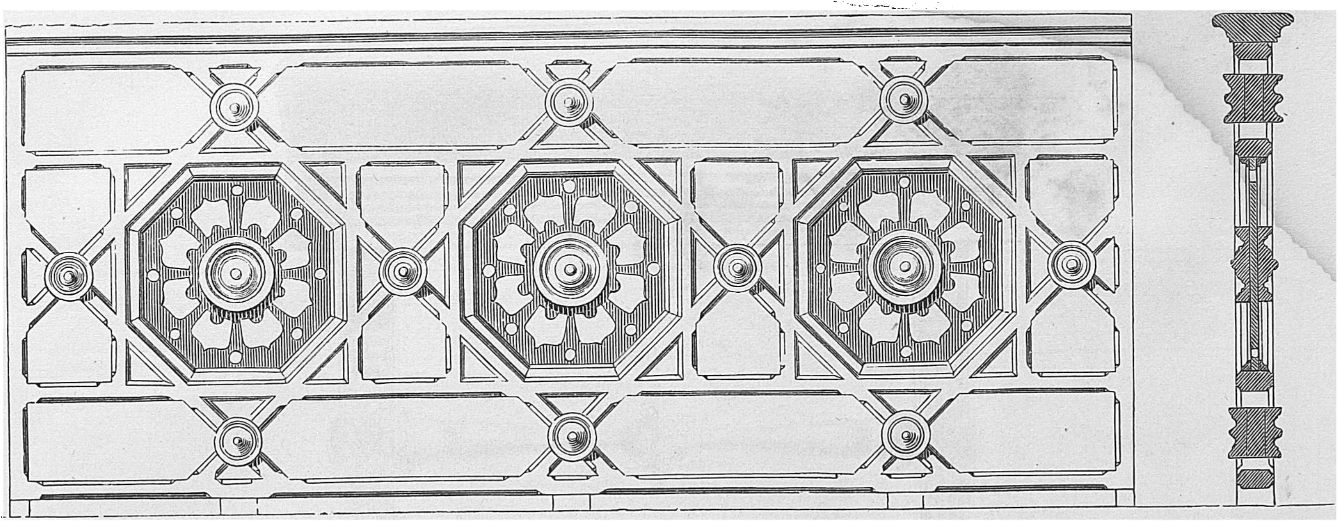


No. 16.



No. 17.

Nos. 16 and 17. Tabouret in the Great Saloon of the Pompeian House of Prince Napoleon; front and side elevation.
For Details see No. 2 of Supplement.



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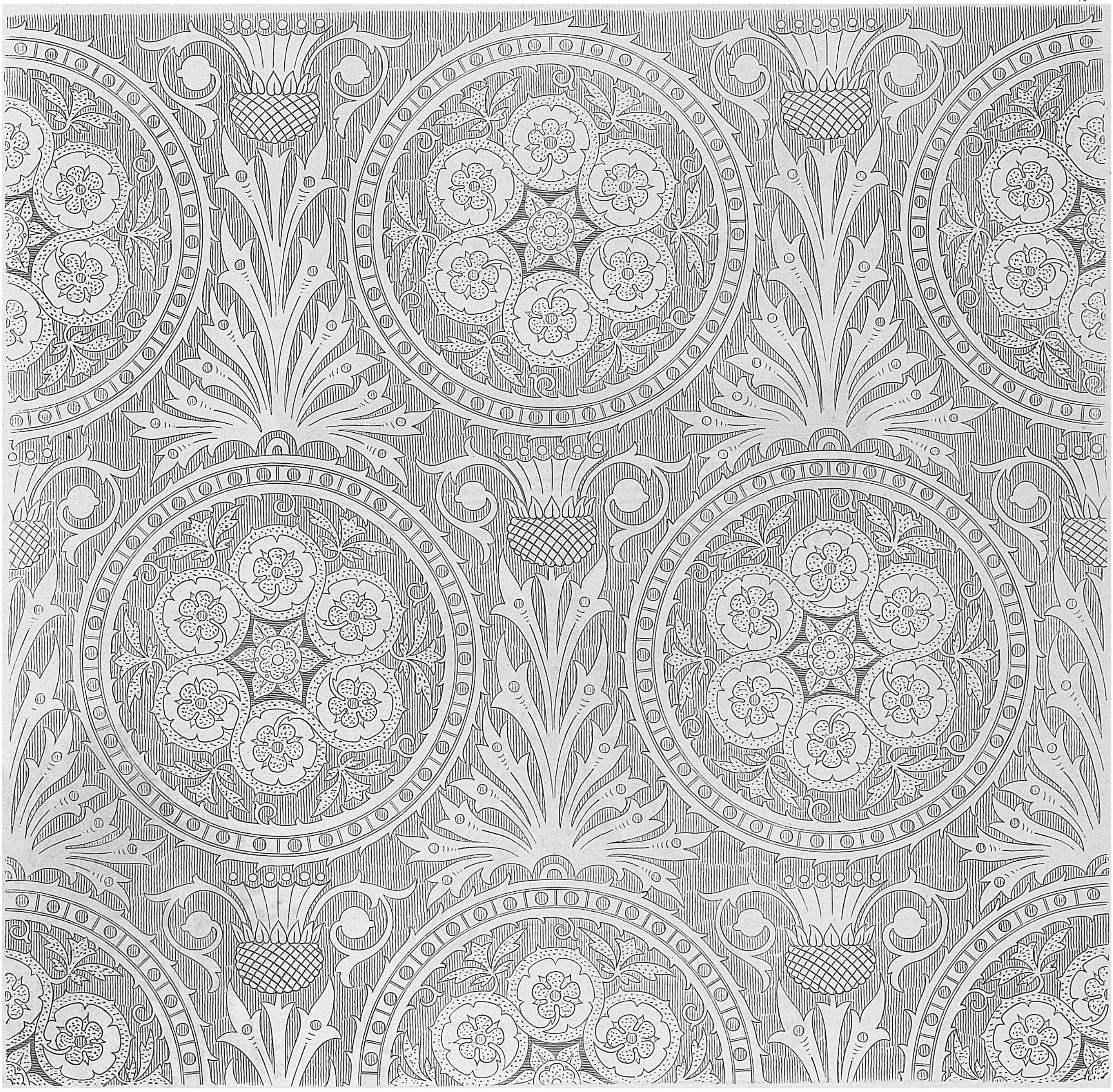
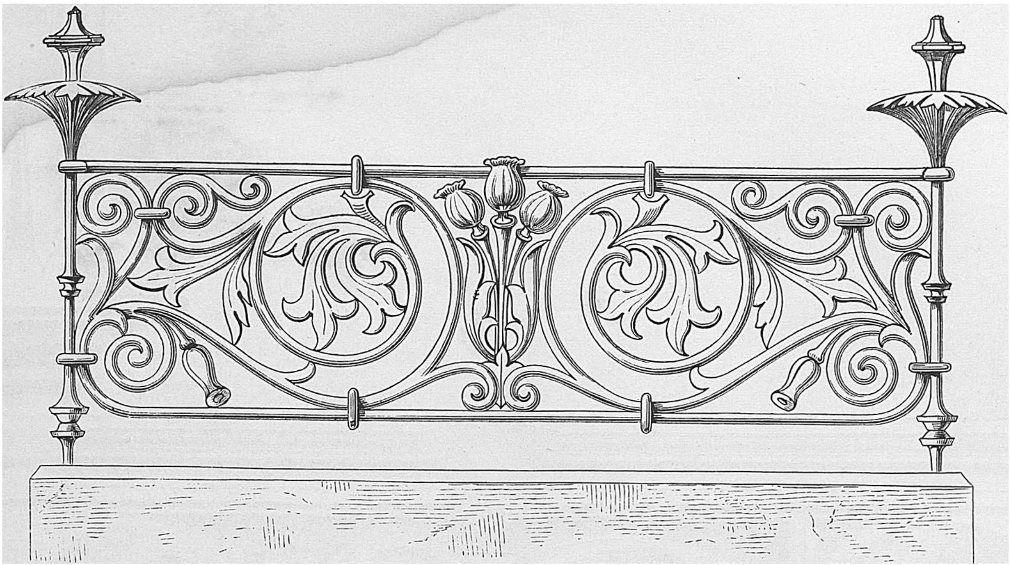


No. 19.

No. 18. Wooden Railing for a Balcony.

No. 19. Pattern for Church vestments in white silk damask with gold, the ornamental types being the flowering crown of thorns and the thistle.



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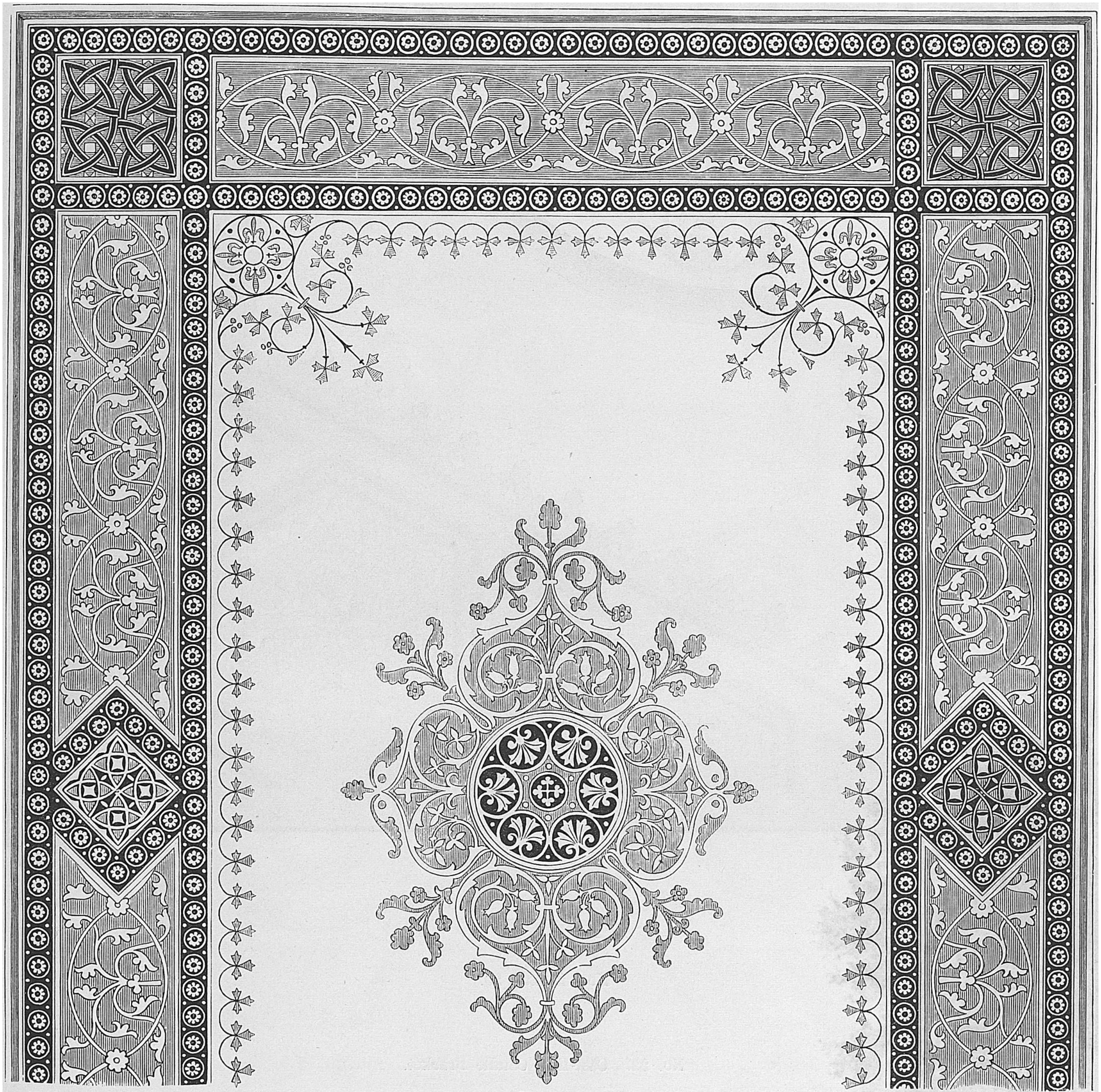
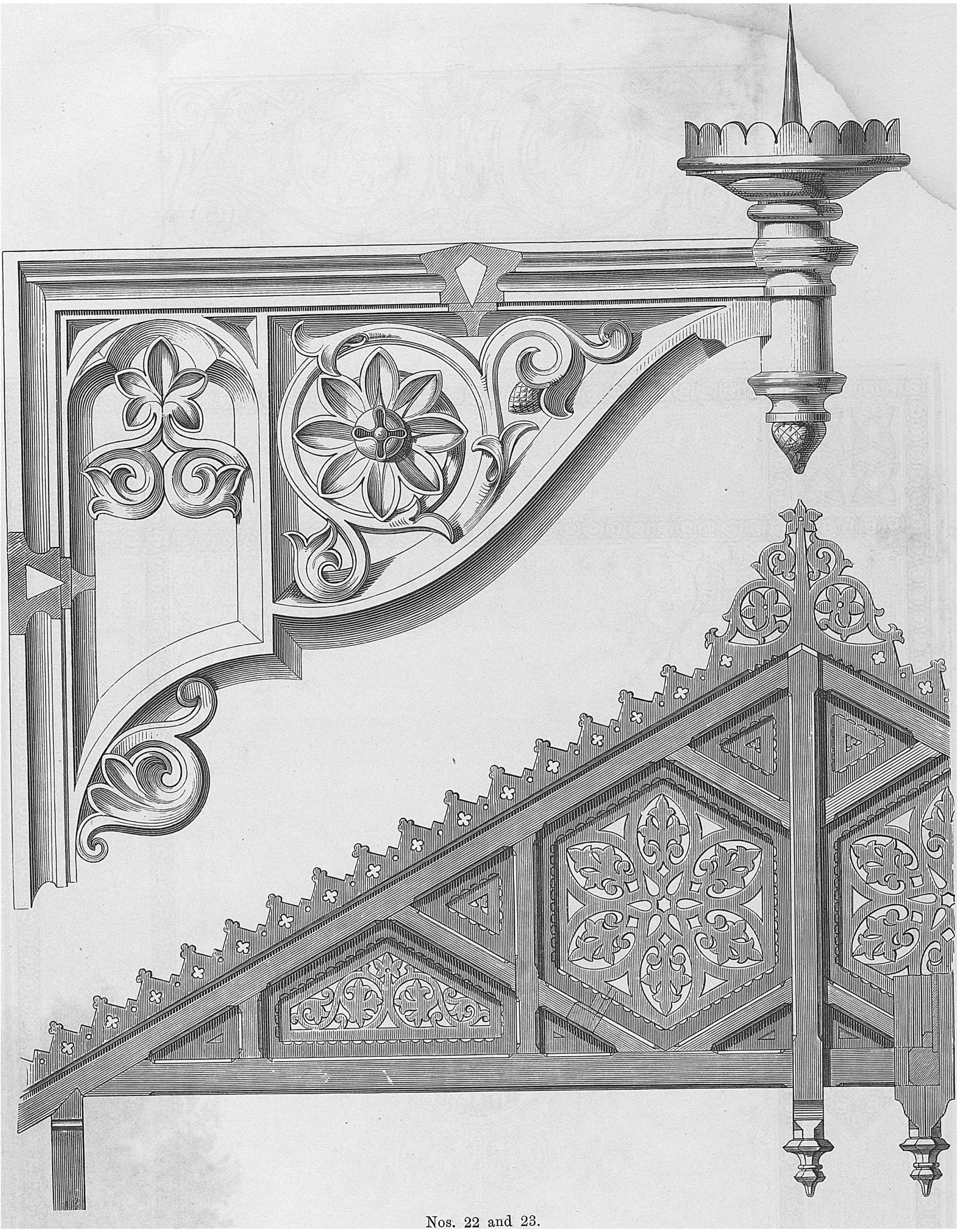


No. 21.

No. 20. Wrought-Iron Tomb Enclosure.
For Details see No. 6 of Supplement. — Mr. Durm, Archt., Carlsruhe.

No. 21. Design of Ceiling.

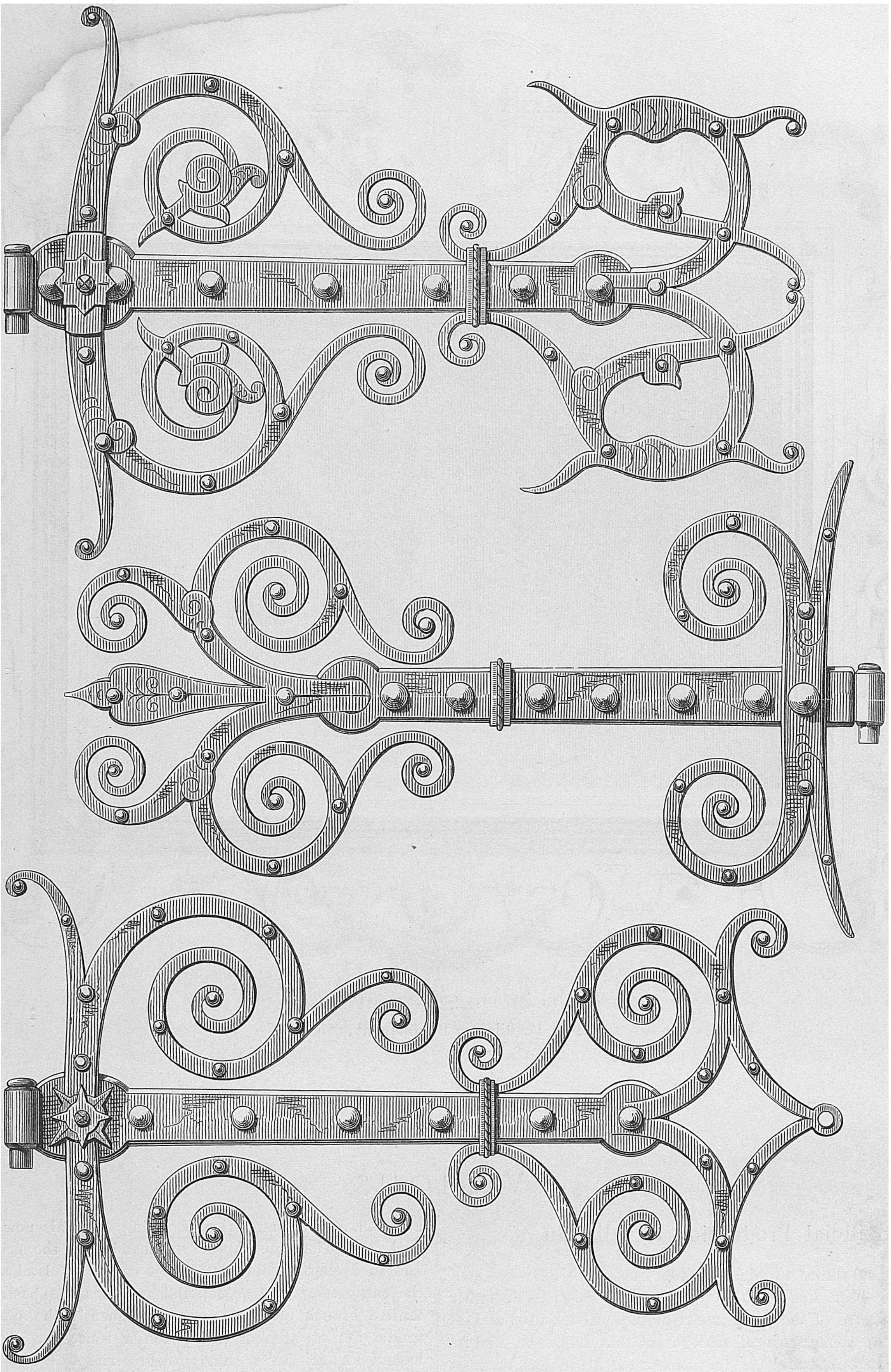
The narrow borders black with crimson; compartments dark blue with light-green ornament, corner pieces indian red, light red and white; leaves of inner border olive-green with brown stems; exterior framing line green; shaded part of centre-piece standing for green, black for bright red, white for yellow ochre, the surrounding scrolls and ornament being yellow outlined with red-brown on sapgreen ground. For Details see Supplement, No. 5. — Mr. V. Teirich, Archt., Vienna.



Nos. 22 and 23.

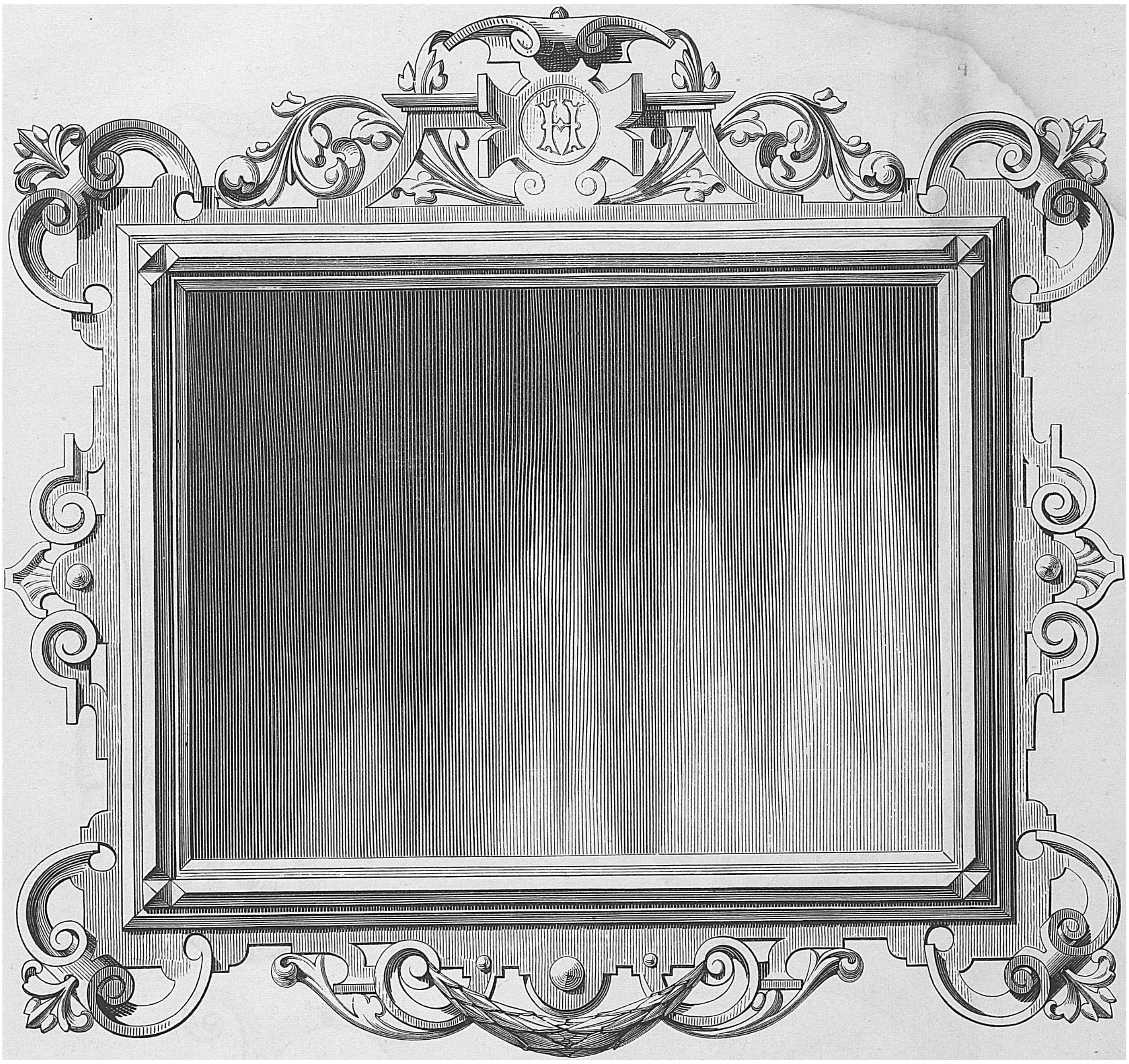
No. 22. Cast-Iron Candle Bracket.

No. 23. Ornamental Wooden Gable-End with curvilinear sawings.



Nos. 24—26.

Nos. 24—26. Wrought-Iron Hinges from the old warehouse on the Limmat, Zurich (1618), 1/10 full size.



No. 27. Looking-Glass Frame.
For Details see Supplement, No. 3.

VARIOUS.

Artificial Production of Alizarin.

The red substance to which madder root owes its value as a dye has long been known to have some close relationship either to naphthalin, one of the constituents of the coal tar produced in gasworks, or to some chemical analogue of that substance, and its artificial production has been for some time a problem of great interest to chemists. Quite recently it has been announced at a meeting of the Chemical Society of Berlin that alizarin has been obtained artificially from anthacene or paranaphthalin, a solid hydrocarbon contained in gas tar, which has sometimes been used in an impure state, as a kind of coarse grease for machinery. The method by which it has been converted into alizarin has not yet been clearly described, but it is stated that the artificial product is identical with the alizarin of madder root in its behaviour with mordanted cloth. If this discovery can be rendered practically applicable, it would be of very great value, and a very important addition to the long series of dyeing materials now obtained from coal tar. The consumption of madder in the printing of calico and in dyeing is enormous, large tracts of land are occupied in the cultivation of the root, and it forms the basis of a very extensive branch of commerce; consequently the possible artificial production of alizarin from such a source as coal tar may be looked forward to as likely to give rise to a new trade of great importance. *Engineering.*

Fine Art Exhibition.

A universal Fine Art Exhibition will be held this year at Munich in the Crystal Palace of that city; it is to take place after the closing of the Paris salon, in June, in order to give French artists an opportunity of presenting their works. The prestige of Munich in matters of art is expected to give additional interest to this exhibition.